CONSTRUCTING A VISUAL RHETORIC IN CYBER DRAWING: A MORPHOLOGY OF ART DISCOURSE IN THE VIRTUAL ARCHIVE

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The multiple threads of cultural and software connectivity available to cyber drawing bring it into the realm of a visual rhetoric for much the same reason that cubism was able to make more elastic the relation between subject and object. Accordingly a spatial plasticity of language in terms of point, mark, line, plane volume and mass have been given an introduction into the discourse of a topology, a rhetoric, by Bal (2001 p.47) "Topology destroys linearity by making embedding not sequence a principle of narrative time- a body within a house". Thus we may interpret her neologism of topology as the facultative projection of point of view as configured into discourse; essentially rhetoric, (traditionally defined as ethos, pathos and dialectic or more availably: context, expression, and discourse)

In the following article I will be using analysis and synthesis of traditional verbal rhetorical terms in relation to a visual morphology, topology and topography in which the abstract landscape of verbal discourse and visual language are points of view and planes of reality embedded within the throwness of cyber art. My works   find the cyber sleeve or circuit to be like throwing pot on a fourth dimensional wheel; in which the new temporality and potential are a manifold- and an invitational rhetoric of form-in- the- making.

Opening Gambit:

As a representative visual rhetoric the reading mode of cubism entertains a shared subjectivity an idea Bal develops relative the Baroque in *Quoting Caravaggio (1999, p.7).* *"To understand this, I can best draw attention to the insistence, in anthropology, on shared time as The epistemological requirement"*. While the Baroque through an interest in displaced point of view such as Lacan's *Four Fundamental Concepts of Psychology (1988, p. 88)*relates to Holbein's Ambassadors as exemplifying anamorphosis, distortion, *(*it is also true that per the manuscripts and observations of Piero any point of view may be a perspective version of another kind of form. Therefore these evidently dual themes of interpretation, and of construction divide over the potential of   configuring a point of view to shared perception. Shared time then can compare past and present, but also, as embedding multiple states and potentials have a complex interactivity which cyber drawing software exemplifies. In the terms Heidegger quotes of Kant *"the conditions of experience are simultaneously the conditions of the possibilities of experience" (cited in Heidegger, 1992 p. 138).*

Therefore: between cubism, The Baroque, and The Renaissance the interest in form has proposed a variety of objects that embody form as mapping its resource, in the Renaissance for example the torus is the mode of the contour line which models, as Michelangelo draws/maps, In the Baroque age the fold and knot served to symbolize the transpose in which subject becomes object and object becomes subject through an engagement to the transport, rapture, really, of a complex vision. In Cubism the rupture of formal elements, line, plane, volume, mark, point, veer sharply towards verbal rhetoric in the implications of point of view, plane of consciousness, project, and thus the very objects produced stand testimony to this formalism.   Moving into the realm of a computer art o rhetoric as is this articles purpose: information architecture, to move into the present time provides Boolean sets as a modality adapting cubist rhetoric as "closure, intersection, opposition" embedded to library science and by implication, cyber archives, and suggestive as I will argue: of archive as art).

I enter my own sense of form through the agency of the French word "tracer" which essentially means the state of mind one is in while actually drawing, open to the subconscious. The forms I use are archaic Asian joinery forms improvised into abstract arcs that intersect with the looping procedures of the cyber space as I essentially draw by carving light. In my first project here I begin with the theme of interpellation, and interpolation for giving the grounds for my sense of the connective lacunae my drawings make of the cyber loop.

Interpolation /Interpellation

My projects began in this series by photographing drawings out of hand in my near environments so that the drawing forced the camera to be like a graphic print as it were, interrupting the photo process, with interposing, creating an interpolation. Rhetorical terms such as interpolation and interpellation relate subject to object, by emphasizing subjective and objective states and transition of communication as , essentially, -"poetic license".

My first gesture, then, of disrupting the identity recording process relates to Lacan's take on Cezanne (1988 p109),which in he explains as interrupting fascination through the artist's hesitations and shift of gaze as diversion into a more cognitive state.

In my case I wish to disrupt the spell of photography as being identified with realism that essentially turns into an over determination of a "*mechano poetic* "to use a term coined by *Seaman (p131999 PhD thesis) : " I use the term recombinant sign to refer to the operative nature of the signs within the mechano-poetic mechanism"*. My drawings embrace the mechano poetic, but at the difference of using the mechano poetic as a form of drawing in and of itself enabling the physicality of language that drawing embodies as configuration to the senses through the senses upon sense of meaning as the nature of nature within human comport.

This first drawing then takes up something like a theme of metamorphosis embedded within interpolation, the photograph metamorphosing into a kind of drawing-print….

In this drawing the photo interpolation has been moderately introduced into the computer environment: splicing's, yellow stripe, faux paper….

Axes of a Visual Rhetoric:

The second state of the project passes from interpolation to interpellation by focus on the software drawing and its mode of inflection and embedding of process, ideas which are a passage from a semantic sense of distinction into, now, the semiotics of the media and in which sign and signifier are in

the mode of a chain of signifiers as *Phillips (2008*) cites of Lacan to *indicate* as the open realm of the subconscious, or as I have opted:" tracer" or more simply: drawing. A chain of signifiers is in the realm that separates metaphor from metanymity ie the form is a case of substitution, as for example drawing and photography of each other in their interpolation while metanymity is the range of adjectival bracketing's, proposed states , not over determined by a case of substitution but in flux. The relation of the Baroque sense of a manifold that I have indicated through reference to Bal are in turn reflections on Deleuze's originary article on the Baroque fold and Bal quotes him *(p48)* in terms that appear to place his modifications on "inflection" as a kind of drawing which he wishes to modify to a more map like entity and his mental model is on the" paradigmatic axes" *(Phillips 2008))* The paradigm which Deleuze he proposes appears to alter the inflected torus to a non- inflected torus that produces something like a hyperbolic parabola per the Bal citation :" *Moving from a branch of inflection, we distinguish a point that is no longer what runs along inflection, nor is the point of inflection itself' it is the one in which the lines perpendicular to tangents meet In a state of variation. It is not exactly a point but a place, a position, a site, "linear focus", a line emanating from lines. To the degree it represents variation or inflection it can be called a point of view".* And correspondingly Pevsnor's dictionary (with Honour and Fleming) of architecture defines a hyperbolic paraboloid: "*A special form of double curved shell the geometry of which is generated by straight lines. This property makes it fairly easy to construct, the shape consists of a continuous plane developing from a parabolic arch in one direction to a similar inverted parabola on the other".*

The point that interests me is that the difference in axes between the paradigm fold hyperbolic parabola,, torus etc. as the semantics of an epistemology can be far as rhetoric is a case of discourse both Badiou and Wong have commented on Lacan's connection to the presocratics,*(Wong 2010)*)relating him to chance via Democritus and the idea of random movement of atoms, and Badiou *(1997)* to non- connection- that is , Badiou stresses the attraction of the topography of meaning as not being "about" or signified, but somehow actual to form, discourse, shared by Lacan and Heraclitus.

In the drawings below I entertain, a diversion of the Baroque idea of anamorphisis or distortion, through use of the computer compression of drawings, the stripe you see are compressed drawings, but the overall activity is transformative, generated through the flux and hold creativity now exerts through the drawing *inflection i*n new terms. The shift from the paradigmatic axis is now on an axis of flux, linear transition rather than substitution as *Phillips (2008)*indicates according to one model, but which in the considerations of topography is less linear as we has seen with Bal.
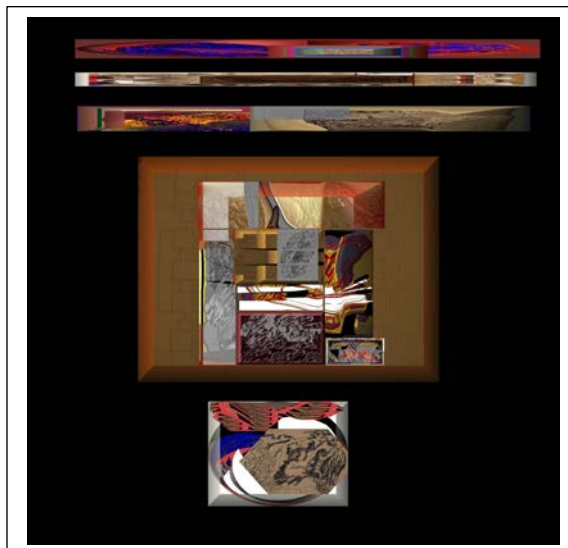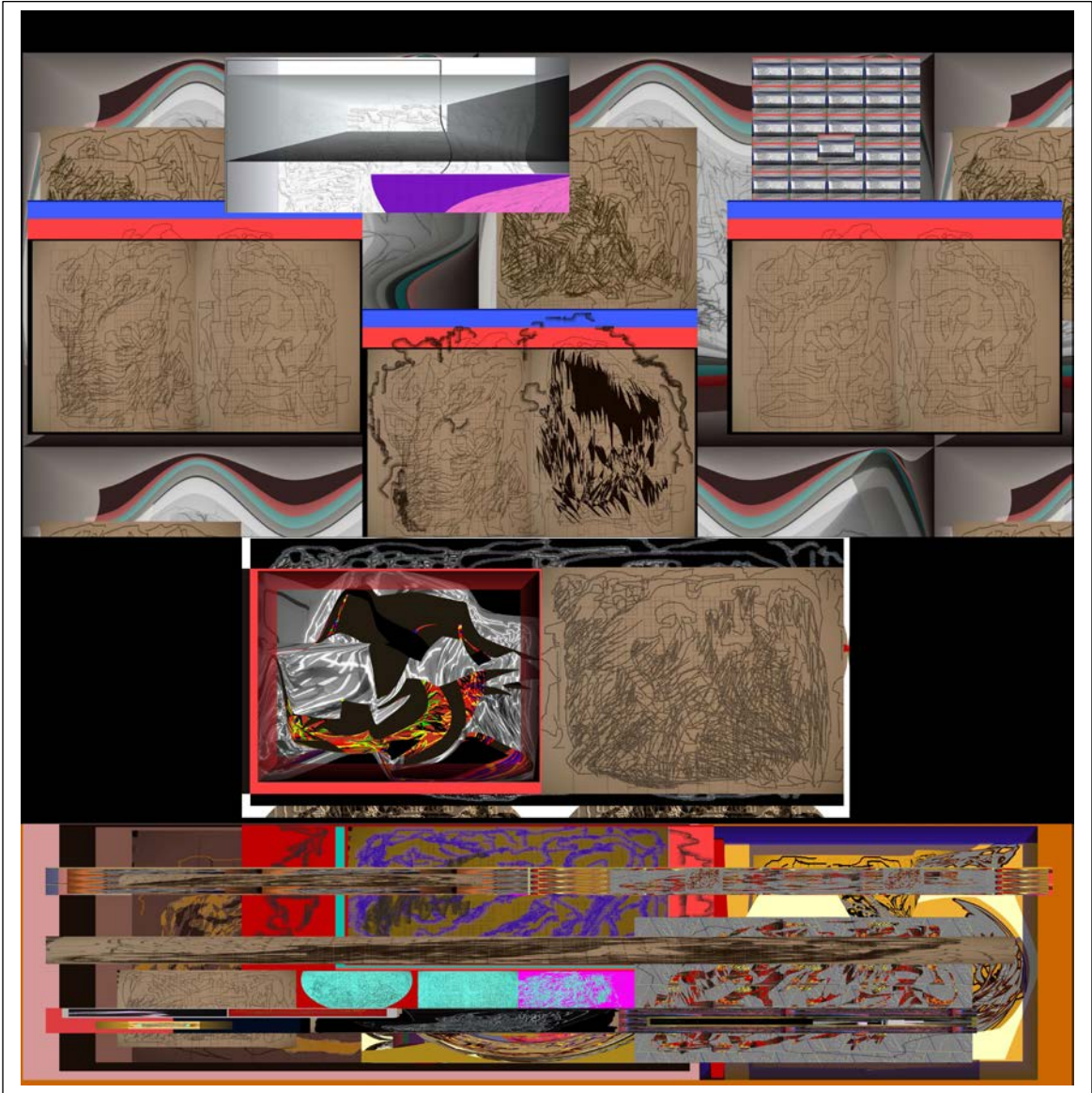
Button Forms and Abbraciari

The computer button or plaque like form is a reading of virtuality, it gives focus on the difference between "framing as we are accustomed to it and new kind of reading comparable perhaps to the Medieval "ivory" in that a certain zone, in the case of ivory and in the case of the cyber button a virtual dimensioning that absorbs and creates information-as –form much more quickly, assimilating diverse origins responsive to multiple threads. It is very defined, i.e. demonstrates a "closure", translating the diverse threads into its common thread of dimension and so gives a sense of intersection of multiplicities of virtuality/dimension : nouomenon as it were. The idea of mass and volume correspondingly gives immediate tension to the information island and so generates a structural opposition to flatness, and its orders therefore are a generative rhetoric of mark, line plane, volume and mass which I like to support in my presentation as a kind of growth from stripes is they marking hatch or a color slice.

Closure, intersection, and opposition-the terms mentioned are the rhetoric of Boolian sets, i.e. the logical language of computer science apparently inherited from cubism… Another term very applicable to the form is that of Abbraciari, a term Alberti used in relating to the Renaissance debate of the Paragone ie relation of the senses to art, the term is inclusive and means hug, espouse, comprehend, grasp, measure or in other words come to terms with through a kind of touching upon. The term syllepsis, meaning adjunctive clauses which link vicariously also applies as in a conceit, in *(Heraclitus (see*

(*Kahn p.281*) the word is used in its original purer sense of "touching upon" as in "*Grasping's: wholes and not wholes*" (syllepsis meaning approximately grasping).
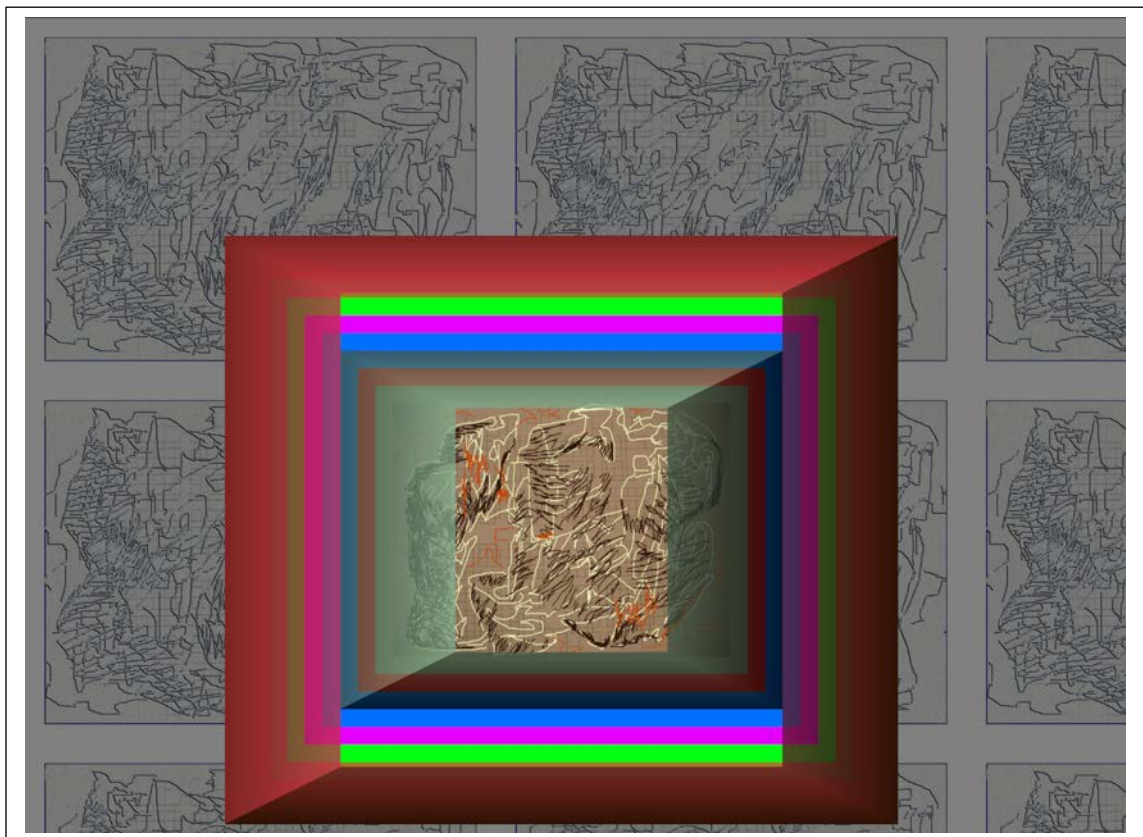
Tiles "Tuke" and "Klinamen"

The pattern block as such has a morphology, essentially that of printing, - the print block" i.e. I like the print your are wearing"… Cyber space in its virtuality allows the block to go back to a more Michelangeloesque connotation.. By creating "buttons" in which the embedded modalities of drawing have a different chemistry and interactivity in the virtual than exists in the material world. These, while maintaining to the drawing hand the spatial implication of the diagonal add a new resolution to compression as a form of gravity displacing anamorphosis as a model of distortion. The block then configures to virtuality as new potential.

The rhetorical value I assign to these works belongs to the realm of "tuke" and klinamen which *Wong (2011)*) observes as atomist elements via Democritus that Lacan adapted towards an understanding of Chance events. The Greek understood atoms to group by chance, and the cohesive nature covered by tuke which has a sound trope to touch- touching upon. They exhibit in their randomness a kind of chance event that klinamen means, and stressing a diagonal .The diagonal as a symbol of space belongs very much to Western hatch because the mirroring of justification of cross sections on both sides of the diagonal represents the space of the event. The concepts of chance and of zero as in the termination of

certitude that chance events thus implicate and reflect in measure of the cyber drawing offset relation to printing , the tradition of "states" inviting the unexpected now a more direct topology.
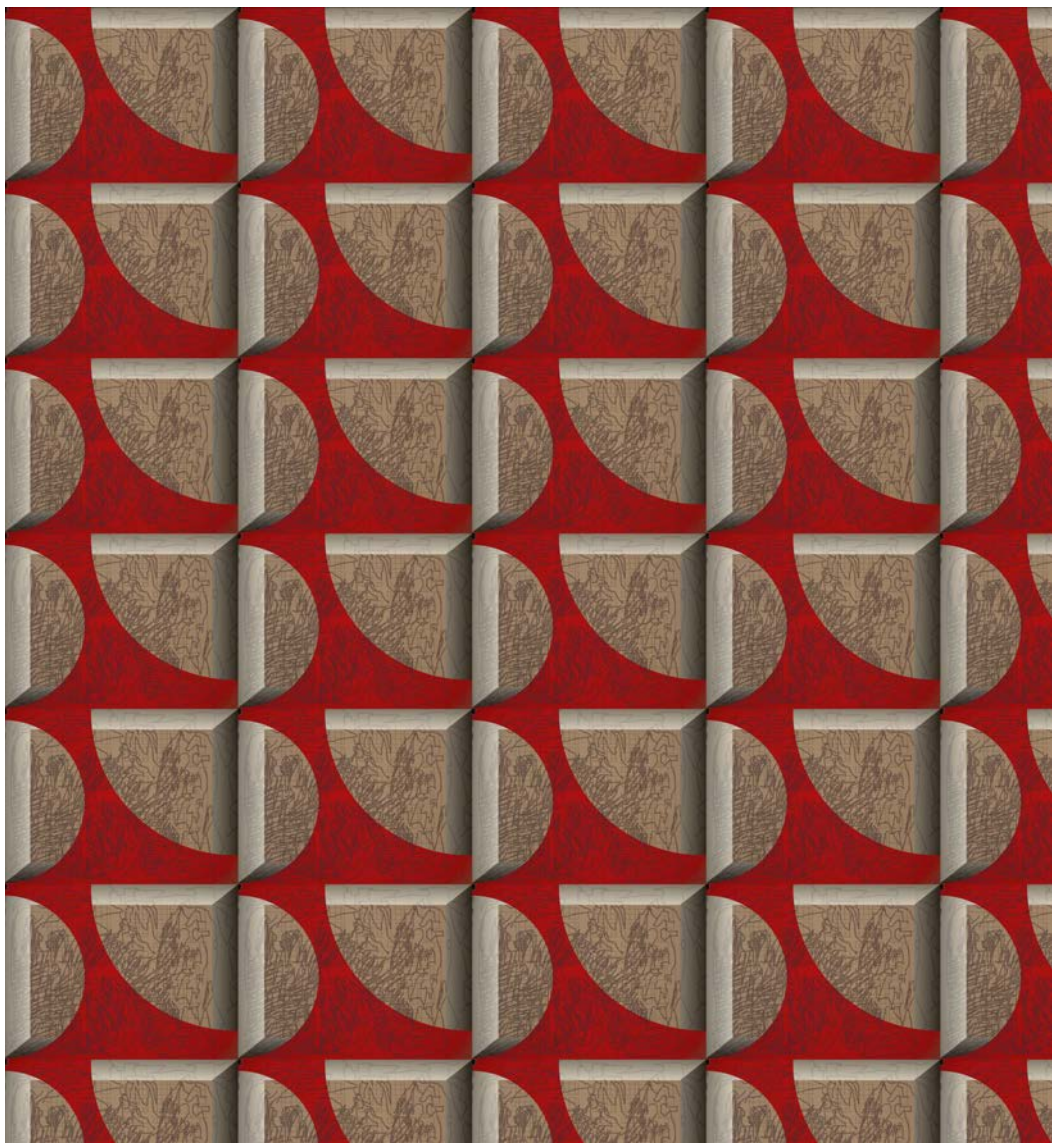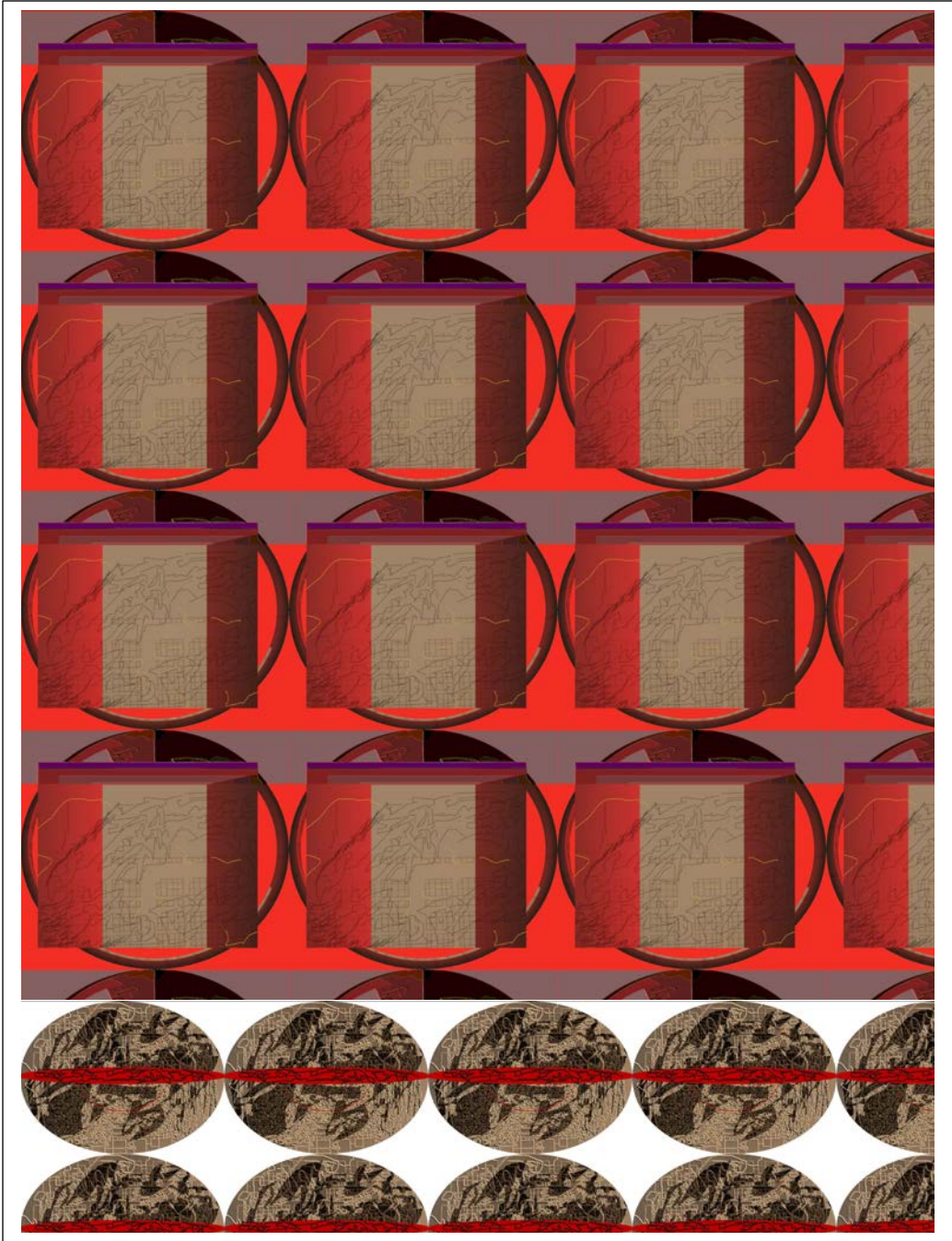
Architectures

Because *"form follows function"* as a rhetoric has become somewhat over-determined in perception to mean something like an equivalence, the "follows" term should perhaps be reconstrued as a "contingency". Contingency then, as a rhetorical term belongs to my sense of a morphology, an architecture really, of drawing-as-form which in the cyber realm can propose ephemera into that new space. Lacan identified architecture as that which is constructed around nothing, or rather, emptiness as in Ethics of Analysis *(cited by Holms 2003) "Before the systematic establishment of geometric laws of perspective formulated at the end of the fifteenth century… painting passed through a stage in which various artifices made it possible to construct space. The double band that appears in the sixth and seventh century on the walls of Santa Maria Maggiore is one way of treating certain sterognoses… the important thing is that at a given moment one arrives at illusion. Around it one finds a sensitive spot, a lesion, a focus of pain, a point of reversal of the whole of history of art… that point concerns the notion that the illusions of space is different from the creation of emptiness. It is this that the appearance of anamorphosis at the end of the sixteenth … century represents."*

In this light , Kant's apperception previously quoted according to Heidegger " the conditions of experience are simultaneously those of the objects to experience" encounters contingency (and paradox since perspective was invented by an architect, "scientific perspective is a perfect example of a rhetoric in which a point of view is configured- from architecture to" science…).

Anamorphosis figures in the quote – elsewhere in the document he mentions Holbein's famous example of the Ambassadors painting (skull painted on ceiling that only makes sense from one point of view in the room). Another such example which has intrigued me is Angelico's San Marco Monastery where the bands that go around the room, along with painted symbols for windows run in relation, and variability, to the painted frescoes in monk's quarters(where the Monastery was dedicated to vows of silence ("conditions"…). This is also a case of anamorphosis because one must be in the room to get the effect, perhaps not necessarily in one place in the room, but a reproduction will not carry the information, thus the paintings become anamorphic in relation to the reproduction and also, through the physical fresco bonding of image to architecture…. Not just wall…

In the case of cyber art not tragic drawing projects of architecture there is an inversion of this process, you must be in the virtual realm to get the effect, as it is "built" there.

Note in the Lacan quote the startling use of the word sterognosis: this is a kind of neologism where tactile discrimination is displaced to the bodies sense of self at the time of knowing, in this case the moment of finding the generative point of view, establishing a 'residency" and corollary to building around nothing now building in virtuality….

 The following project is such an ephemera, and constitutes a "dragonfly and butterfly house", along with "tectonic plates", i.e. plate ware designed for the interior which is its portability, definitive sense of variable placement epitomizing "contingency".
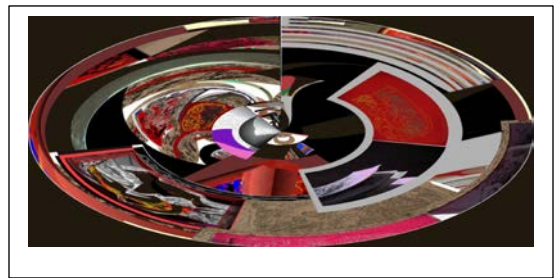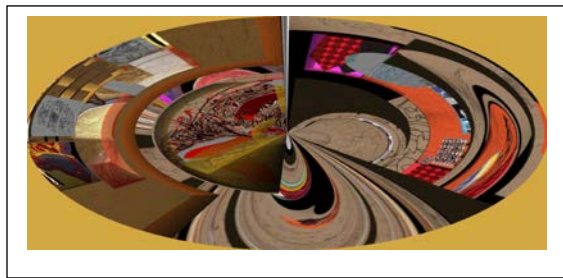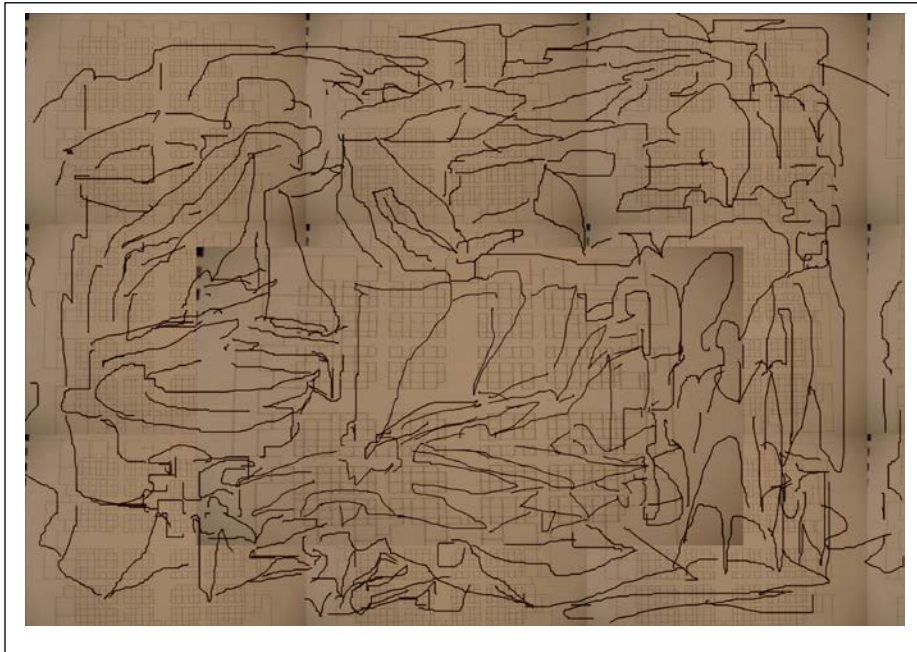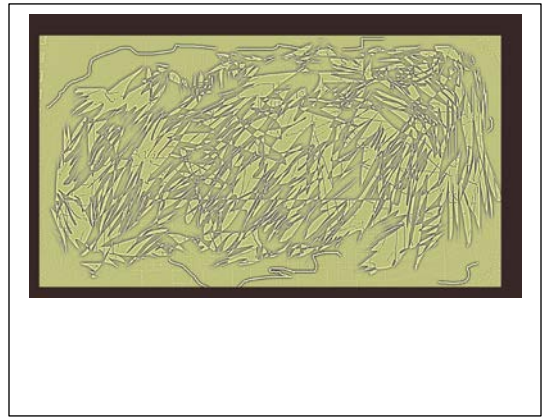
Architectures 2

The following drawings continue to explore the theme of a visual- verbal archi-tec-tonic through relating organic to geometric abstraction . The geometric form of a hexagon used is exactly that, it is bracketed by its verbal denomination as its configuration. On the other hand, the organic mode of drawing reflects on something *Eugini (2011, p. 3)* has termed the *" neurological model"* of media semiotics: meaning that the complexity of inter-activeness of cyber space relating to its construction, fielding and streaming, projection, and temporality are all issues similar to new realizations that the body is far more complexly organized than just a left and right brain cortical integration, involving really all manner of zones that receive , generate and organize information, ie taste has to do as well with sensors in the stomach… Therefore in art terms the sense of "organic" can be contemplated as having over time experienced a history of usage and definition, the Assyrian root word *" Skrr"* relating phonetically scratch to sculpture has been mentioned in relation to Brancusi by *Mola (2005),* covering the genesis from touch and mark in dirt to scratch on bone, engraving, spot on clay, brush on rock, bas relief , freestanding sculpture, drawing in space, and drawing in cyber space as a sculptural carving of light through drafting. Along the way of this temporality we can see that the organic knit early masonry such as Cyclopean walls, the interest in anatomy, and abstract expressionism are all different takes on what organic means. My reference to rhetoric indicates an appreciation of what might be called psychological colloids, i.e. the attendant states of mind of these artistic proof in the variety of their staging and framing into flux.
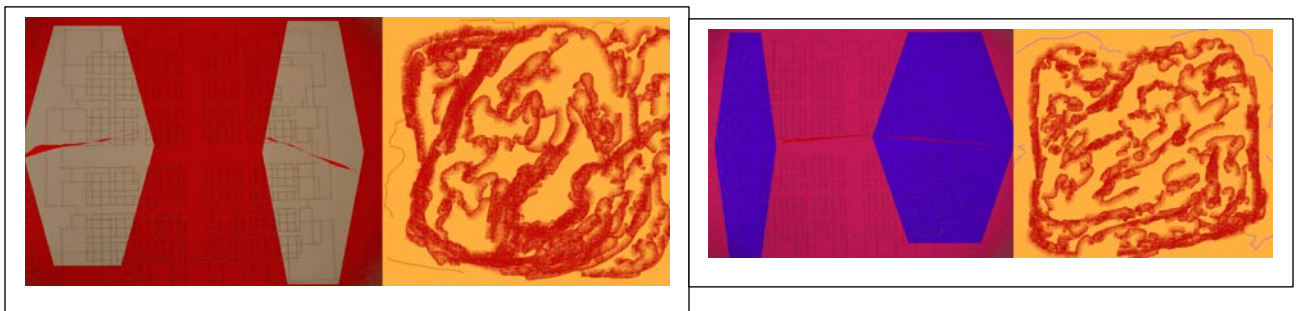
Overwriting in art we are familiar with through Jackson Pollock, as the successive states of a palimpsest turned to a visual rhetoric of painting as drawing, and in the case of Robert Smithson the artist as writer would go back over his ideas and arguments that similarly over-rode the territory, changing the idea of a dialectic into that of a fantastic tableau of cross currents, suggestions, revisions, diversions, fragments, second thoughts etc… closer to "anacoluthon, or the use of something like daily speech in which we use fragmented contexts, syntax, observations… reversible logics… dislocated observations, extended clauses… broken clauses, incomplete sentences and run-ons…

Underwriting we are familiar with through Rodin and Nauman, i.e. the fragment which stands for the whole as in the case of Rodin- a synecdoche. Rodin's interest in Cambodian dancing is in my opinion also related to the interest value of hand positions which in the dance are the further motivation of mudra origins, hand signs indicating meaning in the dance ceremony, symbolic, and also in terms of the order of the immediate space of production in its own temporality- a kind of sign language.

Nauman characteristically makes fragments which he extends through their usage in environments… an early series of his etchings play with the formality of hand gestures which I notice are exactly related to particular illustrations in a rare book on Mudra by *Dale Saunders .1960 pp.69-119)* I found in Madison where he schooled in topography… reinvesting as it were the idea of topography from the rubber sheet mathematics he studied to that by which one know as though in the palm of one's hand, such stereognois belonging in fact to a high faculty of cortical integration.

 In my works here represented I have simply used letters whose scale fragments them but which are visually completed in the same way that one makes visual

connections by completing and connecting open spaces, bringing the lacuna to its junctures and passages.

Arrows

Closely related to the project on underwriting is the theme of "arrows" initiatiated in this one. In Logic an "arrow "indicates structures that are preserved through operations between sets (a topography). In A *Thousand Plateaus (PP. 1-25)* Deleuze argue against this, stating that deep structures are not maintained in in change but are completely metamorphosed. He would then take issue one might expect with Pevsner's Dictionary of Architecture in which architectural firms have been catalogued with an eye on using them as discrete formal elements to be reinterpreted.

In drawing, the idea of the arrow in relation to the mark is that of a flourish, a gathering up of vectors in the drawing motion in which the point informed to some degree by the anatomical cision establishes depth of entry, and gathers up a variety of directions and overlappings of the mark moving around the point which also has a kind of symbolic value similar to the logical "arrow". For me the feeling content that generates this motion construes of mixed metaphor, it is like the sculptors drill, or carving light, like bending wire or pressing wax, throwing a pot on a fourth dimensional wheel and so forth, metaphors of physical feeling which carry the sense of language preserving bodily physicality in its spatial extensions of meaning, configuration of sense, thus my work in in the realm of a neologism I coin as "psychological colloids"- what Aristotle attributed to rhetoric as "artistic proof", and my interest and training in printmaking identifies a trace of the printers "artists proof" and "state" as examples of these "psychological colloids in which states of matter, states of mind intermingle at the resonance of artistic license in the drawing mode of the cyber medium which is a hybrid of drawing and printmaking at the remove of threads of virtuality within the media .

Therefore in relation to Deleuze's reservation I find the word trope in its neologistic sense of revising "program" to mean "unusual combinations"(to quote Degas) sufficiently covers the overlap between rhizome as metamorphic and trace as morphic in the context of my own cyber drawing experiences.
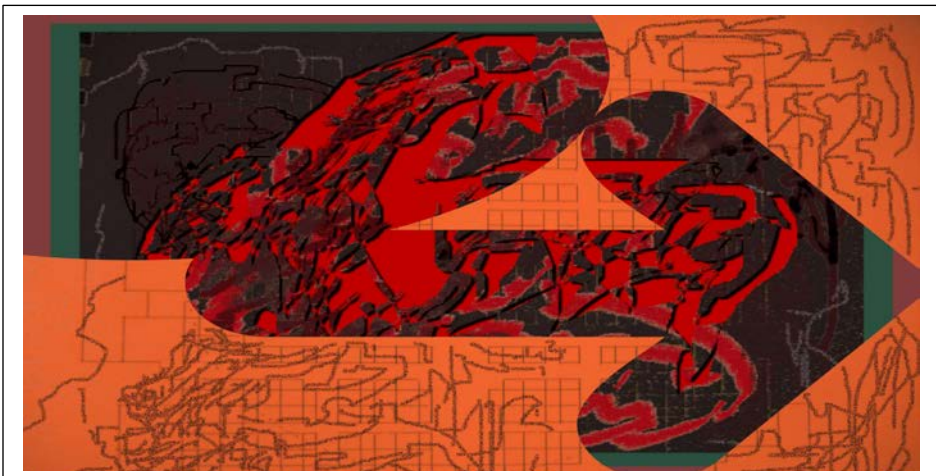
Arrows….

Underwriting/Overwriting: Double Hermeneutics of Superscript/Subscript

Writing on the Drawings of Eve Hesse,) Ettinger, (2006) a student of Lacan introduces the idea of subscripts and super scripts as used by psychologist to identify a subject as introduced and the state of mind or dialectic as its thread or virtuality. At first blush the idea is just a denomination of standard Logical notation, however it is worth reviewing that Lacan himself was reversing the relation of sign to signifier that Saucer had put forth in which the sign is relevant to the conscious, as a conscious act of signifying into the more mysterious generative subject, whereas according to Lacan the act of signifying is itself within a chain of signifiers open to the subconscious, and the subject was the conscious end.

Therefore, commenting on this reversal: John Phillips (*citation*) relates the difference between metaphor and metanymity: that the former is paradigmatic , over determined, and the latter in a state of flux and substitution- Lacans mode abandoning the paradigmatic for the moments identified within a flux and chain of signifiers.

The movement of a psychologized philosophy that attends to the movement toward a trans-disciplinary ethos (natural home of drawing) is in my opinion marked, correspondingly, by the use of the neologism, there is Deleuz's "rhizome", Lacans "mathemes", and Smithson's take on "entropy" for example, as well as Bal's use of "topology" as introduced at outset as well as the variability of "trope" between program and innovation.

Smithson as I relate is evidence of "overwriting" , that is going over his subject from so many angles that he transforms it,(and what he says about it) as a species of "double hermeneutic" (act of study altering the subject- as in the social sciences). In his writings he includes Ad Reinhardt's (*Flam 1996 ,p.89)* Portrait of the Artist as a Jungian Mandala, a drawing map in antique engraving style that develops rings of social spheres that envelope the arts. He shows where Cezanne's spatial envelope gets pushed and mailed…

That art encountering its own objects through artist to artist identification is remarked on by Bal in explaining her book title Quoting Caravaggio: a Preposterous History: namely that the pre, and post elements of preposterous as disengaging from "posturing" by resuming dialectic, or as Bohme has put it developing the Rhea mode ie raising to view a second time , reviewing, as the trope of relevant to "Levant" which means to raise to view; (relevate = relevant) .Developmentally then we see that a sense of axis accrues, formally we encounter the paradigmatic axis vs the substitional axis per Phillips, in relation to the conscious and subconscious, sign and signified… in relation to temporality and the according famously "Janus Axis" of time past and present as cortically integrated. "Overwriting can mean thematically as I indicate, or also, in some of the projects Bal reproduces, the artist actually writing on reproductions, or the glass over paintings etc…

In the drawing that follows I am taking a cue from Seaman (citation) who introduces Duchamp towards the idea of text mapping, originating in Duchamp's roto reliefs through text on a spinning record entering a new optical and temporal dimension. This axis continues in computer art, in which text in relation to image rather than written on a plane surface indicates a traversal of the information circuit in strikingly spatial terms…
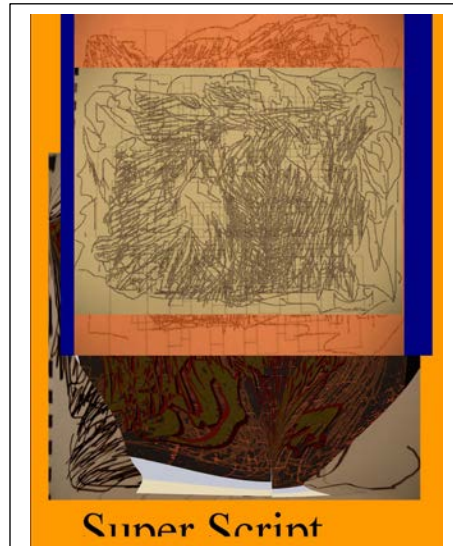
Morphology

I define Rhetoric as the art common to-generating epistemology, heuristics, narratology, ontology, hermeneutics, heuristics, cryptology, semantics, semiotics, in short the facultative development, staging, framing, inventing and sharing to new interests of point of view shared through discourse as gauged by language. A seminar at the Amsterdam Institute for Criticizing Culture *(citation)* presents the "gauge" element as pertaining to a pledge, something thrown down, like a glove, and Heidegger famously introduced the term "thrones" in his book … meaning approximately the state in which we come across ourselves, Interpret ourselves to our selves*.*

In the interests of a visual rhetoric the terms that present point, line, plane, mark, projection overlap with verbal space, : point of view, line of approach, plane of consciousness, mark to remark, projection to project… thus Cezanne in his youth, was more proficient at languages, and Zola at art, yet at the overlap of fields a kind of chiasmus transposed them.

The generative creative mode is that which is a morphic sensibility, takes form assumes form becomes form, changes to move, and its artifacts share to topology the abstract common denominators that link verbal to visual modes. The specifics are topography, actual things as made, presented, and represented.

The above definitions are highly personal, my artists statement, but they prepare the verbal visual space of my projects in which morphology then for me is the critique of returning to an emergent sense of formality in the eruptive context of a new sense of organic form which is in virtual space.

For example: in the pair of drawings following - the form has devolved to a sense of compression, drawings are morphed by such compression as a corollary to the pressure of the hand. In a sense they are cousins of "anamorphic " works through the sense of distortion , which because they are in a series, are restored to the sense of the original field, but at the difference of overall experience of the series as the generative whole in which point of view is intuited within the overall experience of contingency and transgression.
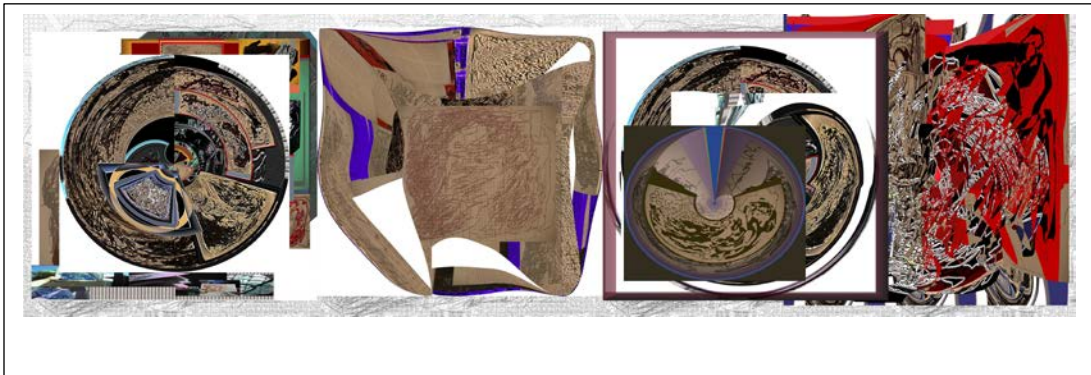
Archives

 I consider the creation of the Archive to be the primary example of the object mapping itself, and correspondingly my art as such has to do with creating an archive: archive as art. In am interested) in preserving our cyber culture, which because of the constant technical innovation is constantly in danger of creating obsolete objects. I am interested in those organizations therefore that share this interest, towards which I can share my art for the future.

My archives are created as labyrinths, in which through PDF scrolling the fluid scrolling of boundaries take one into an immersion scale different than that of previous art forms. In a sense the idea of "dimensioning" then takes on a metaphysical /physical dialectic through the poetic license.
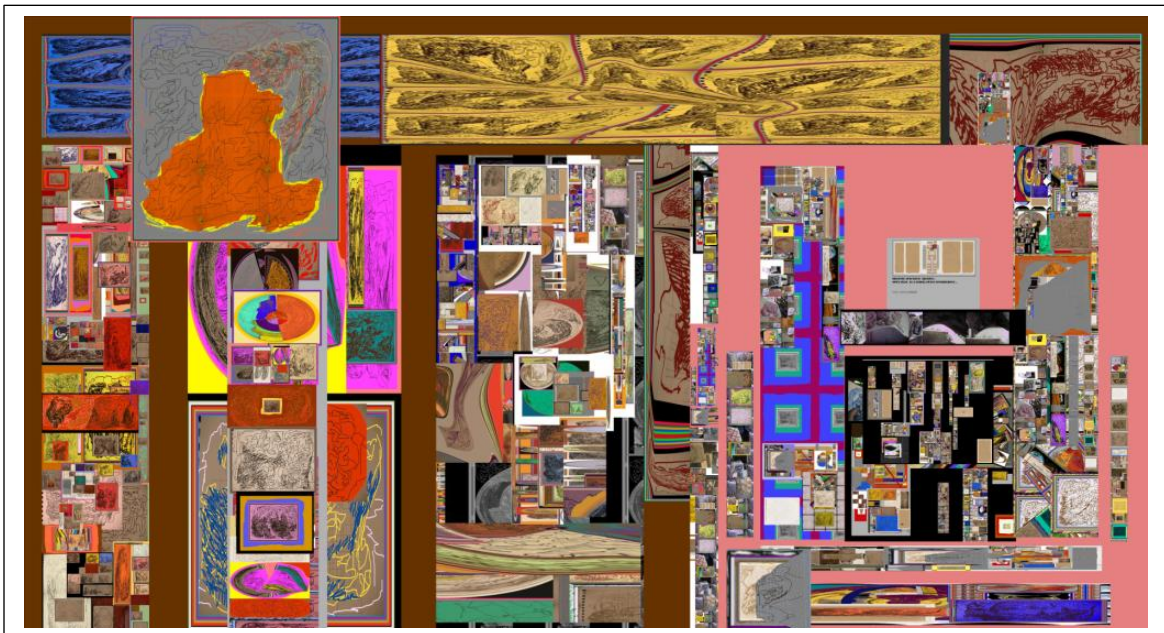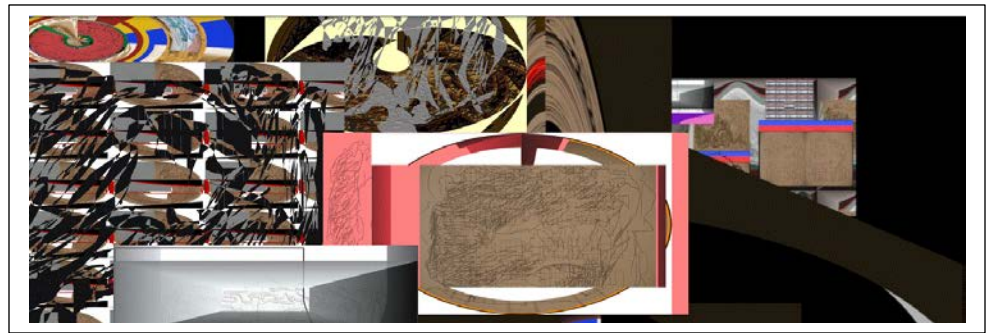
Labyrinth and sections

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